



FAMOUS MONSTERS OF FILMLAND

FAMOUS MONSTERS #67 JULY

A WARREN MAGAZINE PDC

50c

SPECIAL ISSUE
ON
WITCHES
& WITCHCRAFT!
FEATURING
THE BLACK CAT!
WITH BELA
& BORIS
IN A HOUSE OF
FRIGHT!



SHOCK-SUEY! "Something to chu an," says Fu Man Karloff of the grue-brew he's prepared "jest for yau" in his sometimes light-hearted, most times fright-hearted, always exciting & horrifying Original Film-monster Fan magazine!

SPEAKING OF MONSTERS

WHO'S AFRAID OF THE BIG BLACK CAT?

WHO is?
YOU is!

At least, you ought to be.

Read this issue and find out how Napoleon could have avoided his CATastrophe at Waterloo!

Why Eric hid in the CATacombs beneath the Paris Opera House . . .

How Joan of Arc could have avoided being condemned as a witch and given the stake . . .

How Noah of Ark made the fatal mistake of taking two black cats aboard his floating zoo and thereby caused a world CATaclysm.

Here are facts not found in any schoolbook! Revealed only to the 131313 selected readers who are privileged to read FAMOUS MONSTERS.

Be sure you figure in this figure.

And always remember what Bela Lugosi said:
"I never drink . . . CATsup!"

FOREST J. ACKERMAN



THIS ISSUE dedicated to MARK A. BRAAFORD of Modesto, Calif., a fine young follower of FM who has been very helpful in submitting news of future monster films, also preview reports when he has the good fortune to see a horror or fantasy movie ahead of general release. His contributions have made several issues in the past year more interesting to our readers and we hope he will inspire others to similar dedication to the monster field and enjoy being one of our readers for many lifetimes to come.—Editor.

MONSTERS ARE EVERYWHERE

Issue #63 was fantastic! "Mary's Amazing Monster" was truly a classic and Part II of "The Prehistoric Story" was long awaited. I'm glad you haven't been printing any comics in FM lately. Altho I do read EERIE and CREEPY, such comics only waste valuable space in FM that could be used for more photos.

Have you noticed how popular monsters have become? Just look at TV commercials. A cartoon Frankenstein's Monster does one, a King Kong-type does another and I recently saw a steak sauce commercial featuring BORIS KARLOFF! Monsters seem to be everywhere. Keep up the great work on FM!

DAVID KELLEY
Silsbee, Tex.

WANTED! More Readers Like



BILL HOLLEY

A WORK OF ART

I just want to say that, in my opinion, FAMOUS MONSTERS is a true work of art. It deserves to be displayed next to the masterpieces of Michelangelo and Rembrandt in the most famous museums.

BENJAMIN ABARBANEL
Rockville, Md.

WANTED! More Readers Like



DAVID HUMMER

• You've painted us into a corner, Ben. After all, if you already consider FM a MONSTERpiece, imagine how hard it's going to be for us to top ourselves. But we'll keep trying!—Ed.

THREE CHEERS FOR GOGOS

Number 63 was a classic. It was possibly your greatest issue since those in the 20s & 30s. The cover was absolutely superb, definitely one of Basil Gogos' finest works. It was highly realistic and brightened a very bright issue. Three cheers for Gogos!

The film news was fine but I think it is becoming worthless because most horror films nowadays are cheap quickies, hardly worth a look. NIGHTMARE IN WAX, for example, is hardly more than a poor man's HOUSE OF WAX.

"Mary's Amazing Monster" was, as you hinted, a true classic. Never had I dreamt that there were so many films dealing with Frankenstein & his creation. Both the photos & text were marvelous. Another fine tribute to Karloff's memory. Keep up the good work!

PHILIP SWAN
Brooklyn, N.Y.

MORE COVER GHOULS

#63 was a good issue with an excellent cover but I wish you would feature less well-known characters. Also, how about having more female friends on your covers? Carroll Borland on #61 was the first one in a long time.

"Lurking Ahead" was very good. FM

readers might like to know that the film EXPLOSION sounds like it will be very much like Karloff's TARGETS.

WANTED! More Readers Like



JOY BLACK

"Mary's Amazing Monster" was, with the exception of the filmbooks, the only article in the last 2 years that was truly in the FM tradition. More like this and FM can be better than it ever was!

KEITH DICKINSON
Pickford, Michigan

• If you like ghoul-friends, Keith, you're sure to love the 4th installment of "Girls & Ghouls" in this issue.—Ed.

PRaise FOR LUGOSI

Bela Lugosi has long been my favorite actor, horror or otherwise. I remember when I first saw DRACULA, something popped inside of me and ever since then Lugosi has been my favorite. That was almost 10 years ago.

I can remember crying whenever I watched a horror film when I was very young. Not that the film would scare me, it was just that I hated to see the "monster" die. I can actually put myself in the monster's place.

WANTED! More Readers Like



JAN BLACK

I don't just watch a horror movie for fun, I study it. I have seen Lugosi's DRACULA over 15 times! Only by doing this can I fully appreciate all the film has to offer.

GUY BRALEY
Raleigh, N.C.

(Continued on p. 66)

FAMOUS MONSTERS OF FILMLAND

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OUR COVER:

Just when things were looking purrty **BLACK**, artist Vic Prezio painted this a CATemey Award pic!



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lock your doors
with warlocks!

WITCHES & DEMONS ARE AMONG US!

By Lee Marks & Ron E. Fellow

broomsticks & brimstone

Frankenstein's Monster!

Count Dracula!

The Wolfman! The Mummy! King Kong!

Immortal monsters of fiction & fright films forever forged in the hearts & minds of filmmonster fans the world over.

—But what of the fame of those *other* "children of the night", those slaves of Satan known as *witch & warlock*? Indeed, what of their masters, the foul-smelling *devils & demons*?

Are they to be ignored? Fated to be remembered only on All Hallows Eve (otherwise known as Halloween) in the form of small children dressed in ugly masks & pointed hats?

BAH!

Bram Stoker let loose his vampire count in 1897! Mary Shelley's nightmare-inspired Monster has haunted the world only since 1818!

But the witches & warlocks, demons & devils are as old as man himself!

Come join us now as we explore the weird weird world of diabolic beings. This article is by no means complete but we've tried to cover as many of the more famous films dealing with witchcraft & devilry as we could.

So read on. We hope you'll have a devilishly good time. And the Devil take the hindmost!

which witch is which?

Which was first?

Evidence points to a French silent short of 1903 entitled *THE WITCH'S REVENGE*, written, produced & starred in by the same man—film pioneer Georges Melies, who was responsible for nearly 90% of filmdom's early fantasy.

He made the second witch film, too: *THE WITCH* (1906). This was to become a popular title, being filmed 6 more times in various countries including Finland & Mexico.

WITCHCRAFT THROUGH THE AGES was the first important film dealing with the denizens



The Golem is wide-eyed in wonder at the sight of sleeping beauty.



A gruesome sight when the grave was opened that . . . BLACK SUNDAY.

of darkness. Made in Sweden under the title of HAXAN in 1920, it attempted to trace the revolting orgies, sacrifices & black masses of witch cults from mankind's very beginnings until the film's presentime. Unfortunately, the film was "cursed" with a very limited release here in the United States during the early 20s and only recently has been revived.

The early silent screen exploited the term "witch" almost as much as the word "ghost". There was a BLACK WITCH of 1907; a WITCH OF THE WELSH MOUNTAINS in 1915 from Britain. The French did THE BEWITCHED MANOR HOUSE (1909), BEWITCHED MATCHES (1913) and an early THE WITCH KISS (1907). A checklist of witch movies would have to include: BALLAD OF A WITCH (1909), THE WITCH OF THE RUINS (1911), THE WITCH OF SALEM TOWN (1915), WITCH-CRAFT (1916), THE WITCHING HOUR (1916 & 1921), THE WITCH WOMAN (1917 & 1921), THE OWL WITCH (1927), WITCH WOMAN (1929) and WITCHING EYES (1929).

In some cases, since there is no information available, the term "witch" probably referred to an evil woman rather than a servant of the Devil. Other films, such as THE WITCHING HOUR, could easily have been murder mysteries.

up popped the devil!

Devilish beginnings? You bet your soul!

The first horror film we have record of was also the first Devil film, the French silent short of 1896 called LE MANOIR DU DIABLE (THE DEVIL'S HOUSE), which was released in England & America as THE DEVIL'S CASTLE. It was another by the very versatile Georges Melies and featured a scene that any vampire film would have been proud of: the hero brandishes a crucifix making the Devil disappear in a puff of smoke.

FAUST, a popular literary work about a man who sold his soul to Satan, has been filmed many times in cinema history. Melies did it first, way back in 1897. Since then, under the original title & the titles FAUST AND MARGUERITE, THE DAMNATION OF FAUST, FAUST IN HELL and others, it has reached the screen in 1900, 1903, 1904, 1907, 1910, 1911 & 1921. A version produced in Germany in 1926 by the maker of NOSFERATU, the first version of *Dracula*, featured Emil Jannings in the role of the Devil who sought to win the soul of the good Dr. Faust. Jannings appeared as the Devil in 3 different forms: a repugnant old man, a devilishly young one and his true shape as a winged horned-tailed monster!

More recently the Italians made FAUST AND THE DEVIL (1950), plus lesser known films like FAUSTINA (1958) and FAUST XX (1967).

The late Mischa Auer frequently turns up on TV around the witching hour in FAUST AND THE DEVIL.

DOCTOR FAUSTUS, an English film of 1968, is the most recent movie on the old theme. Richard Burton plays the aged doctor who promises his soul to Satan for youth, power, knowledge & "The Woman", played in various forms by Elizabeth Taylor. Eventually, Faustus is no longer able to repent for his sins and "The Woman" leads the mortal into the Devil's domain.





Lon Chaney Jr. gives one of his devilish disciples the evil eye in **WITCHCRAFT**.

souls for sale

Care to barter your soul with the Evil One? Many have tried. Perhaps you might win—and keep the complete set of *FMs* you bargained for to boot! (Or, better yet, to bind!)

Satan has bargained for souls in several films. **THE DEVIL** was produced in 1908, 1911 & 1921, the last version containing a scene in which the black angel is defeated by a cross hung about the neck of an innocent young girl.

In **THE SORROWS OF SATAN** (1925), Adolph Menjou played the Devil as a suave, sleek-haired continental in the best Lugosi-Dracula tradition. The hero almost lost his soul at the climax when Menjou, in his true form as a winged monster, pursued him until the heroine saved him by the quick uttering of a prayer.

Two years earlier, in 1923, Satan tried to tempt mortals by breathing life into a scarecrow in **PURITAN PASSIONS** but the scarecrow earned his own soul by foiling the plans of his evil creator.

One of the best films of its kind was RKO's 1941 version of Stephen Vincent Benet's *The Devil and Daniel Webster*, released as **ALL THAT MONEY CAN BUY**. Walter Houston was the Devil, alias "Mr. Scratch", out for souls in old New England. He offers a penniless farmer, Jabez Stone (James Craig) 7 years of wealth & plenty in return for his soul at the end of that time. Stone accepts, and Satan sends one of his

lost souls, Belle Dee (feline Simone Simon of **CAT PEOPLE** fame), to Stone's home to keep him from repenting during this time. At the end of the 7 years, the Devil offers Stone an additional amount of time if he will sign over to him his young son. This is too much and Stone enlists the aid of the famous orator & politician, Daniel Webster, who demands a trial by jury for Stone's soul. Satan attempts to stuff the jury with the most infamous Americans who ever lived, including Blackbeard the pirate and Benedict Arnold, with Justice Hawthorne, the Salem Witch Judge, on the bench. Webster's defense is so powerfully constructed that Satan's own handpicked jury finds Stone innocent. But the Devil has the last word by promising Webster he'll never be President of the United States. And, as we all know, Satan kept his word!

more wheeling & dealing

Perhaps "Mr. Scratch" was his early New England name but in more modern times it was **ALIAS NICK BEAL**, which also served as the title for a 1947 film starring Ray Milland. Milland's Devil was foiled in the closing reel.

In the 1922 silent, **LEAVES FROM SATAN'S BOOK**, the Prince of Darkness had 4 chances in history to turn mortals into his fold but only succeeded once.

In 1926 *Paul* (**THE GOLEM**) Wegener played a sinister spokesman for Satan in the long lost



Look who's looking over the shoulder of VOODOO MAN Lugosi: Zucco & Carradine!

horror film **THE MAGICIAN**.

Unwilling players were forced (in 1929) into a game of death in **SEVEN FOOTPRINTS TO SATAN**. (*Flash!* To be remade!)

Huntz Hall almost lost his soul to Byron Foulger's Devil in a 1957 Bowery Boys comedy called **UP IN SMOKE**. **CABIN IN THE SKY** (1943) had Eddie "Rochester" Anderson being tempted by the Devil; and in the war-time film, **THE DEVIL WITH HITLER**, Satan was worried that he'd lose his position as Prince of Evil if the Nazi leader didn't perform at least one act of goodness!

Uncle Martin, the Devil? Ray Walston, TV's "Favorite Martian", played the Devil in a musical comedy of 1958 called **DAMN YANKEES**. As "Mr. Applegate" he attempted to lure an elderly baseball fan into Hades by offering him youth & baseball fame.

BEAUTY OF THE DEVIL (French, '51) was yet another version of the "Faust" theme. This one was a comedy in which a demon under Satan's rule changed bodies with a man so that he might sample the good life for himself.

There were two versions of **THE DEVIL'S HAND**, the more familiar a 1961 English film about a devil cult. The first, produced in France in '42, found Satan winning for once. A man receives a living dismembered hand from the Devil in exchange for his soul. The hand brings him wealth . . . so much so that he is reluctant to buy back his soul and thereby loses it in the end.

The picture was eventually released in the U.S. as **CARNIVAL OF SINNERS**.

The Devil sent a young woman to save George Macready in **SOUL OF A MONSTER** (1944) from death at an old age hut in the end Macready was willing to accept his just death rather than an eternity of misery in Hell.

PRINCE OF TEMPTERS (1926) starred Ian (VALLEY OF THE ZOMBIES) Keith as the Devil who used a beautiful temptress to lure a victim under his power. She betrayed her master after learning to love the mortal. The Devil was also betrayed in **DEVIL'S ENVOYS**, a 1947 film which found his underlings again acting disloyally.

Claude Rains played a heavenly messenger in **HERE COMES MR. JORDAN** but about-faced to portray Satan himself in **ANGEL ON MY SHOULDER** (1946). Both films were comedies.

hot as hades

Even if you like warm climates, the Devil's own backyard might be a hit too much for you.

DANTE'S INFERNO, based on the famous poem by Dante, was filmed in 1910, 1911, 1924 & 1935. The last two versions had non-horror stories but featured elaborately filmed fiery sequences set in hell as part of a dream.

Portions of the 1924 Italian epic were incorporated in the late 30s in a curious talkie whose only memory comes down to us today from Ferry



Look closely at the four on the floor in *THE DEVIL'S BRIDE* and you'll recognize Christopher Lee to the left.

Ackerman who, about 1939, actually saw *HELLEVISION*.

In 1913 a British film company released a 5-part silent spectacle called simply *SATAN*, which from all appearances of the souvenir book might aptly have been titled *SATAN Through the Ages*.

The '35 version made by Fox and starring Spencer Tracy was most impressive with literally thousands of damned souls writhing in torment on rocky cliffs & deep caverns, all enveloped in flames.

MACISTE IN HELL, one of the first of the super-muscleman epics from Italy, was produced in 1926 and detailed the hero's journey down into Hades. He reaches the lowest cavern, where Satan is shown as an immense demon, frozen immobile on a lake of ice, holding the traitors Brutus, Cassius & Judas in each of his three mouths!

Lon Chaney Jr. operated from Hell in *THE DEVIL'S MESSENGER*, a Swedish film of 1959 originally planned as a TV series titled "13 Demon Street". Chaney utilized a beautiful "Satan" to lure men to their dooms, while he merely thumbed thru his "little red book" to find new victims.

HEAVEN CAN WAIT (1942) featured the late great Laird Cregar (Jack the Ripper in *THE LODGER*) as a kindly Satan.

THE DEVIL'S ASSISTANT, a silent short of 1918, was a horror story featuring a dream in

which the heroine imagined herself dead, crossing the River Styx into Hell. There she met various demons, including the 3-headed dog, Cerberus. By resisting all the temptations of Hades, she awakened from her coma.

And Vincent Price appeared as a Devil in evening dress who tried to persuade a Heavenly Court to allow the earth to destroy itself in *THE STORY OF MANKIND* in 1957.

of curse!

Devils & witches are notorious for casting spells & curses.

Remember the super-shocker of 1958, *CURSE OF THE DEMON*? It starred Dana Andrews as a skeptical American psychologist who attempted to expose the "ridiculousness" of Warlock Niall McGinnis' devil cult. McGinnis played the weird Julian Karswell, the neighborhood kids' friendly magician, but also a fiend who invoked demons from hell onto his adversaries by passing to them a parchment containing Runic symbols which raised these monstrous beings from the howls of the earth! He is finally tricked when Andrews secretly returns the parchment to him and McGinnis is left alone to face the fiery winged creature his own work has called forth!

THE WITCH'S CURSE (1960) was an Italian remake of *MACISTE IN HELL*. Early in the 17th Century in Scotland, a woman condemned



THE DEVIL'S BRIDE is thinking: "Whoever this wedding guest is, he sure isn't the best man!" 13



Scream, Witch, Scream in **BURN, WITCH, BURN!**



Blackout for Barbara in famous **BLACK SUNDAY**.

to death as a witch casts an evil spell on her village. Twenty years later, her granddaughter & her husband occupy the witch's old castle. The superstitious villagers believe the old witch has returned and imprisoned the young girl. Her husband enlists the aid of strongman Maciste who journeys into Hades to seek the witch and implore her to bring an end to the evil spell she has cast. After encountering many monsters, Maciste finds the hag who takes back her curse, thus saving the young couple.

Boris Karloff's last English film was a tale of witchcraft & devilry: **THE CURSE OF THE CRIMSON ALTAR**, featuring Christopher Lee & Barbara Steele in co-starring roles.

witches, witches & more witches

BLACK MOON, a rare 1934 film from Columbia, had King Kong's own girlfriend, Fay Wray, going to Haiti only to be caught in a web of voodooism.

There was a **WOMAN WHO CAME BACK** in 1945, the woman in question being a crazy old crone who believed she was a witch. The Mexicans made a 1953 film called **BLACK BUTTERFLIES** featuring witchcraft. And speaking of **WITCHCRAFT**, that title was filmed both in 1952 & 1955, not to mention 1964, when *Lon Chaney Jr.* explored the field. The '64 version had a setting in modern-day England. For centuries the neighboring families of Laniers & Whitlocks have feuded, ever since the Laniers condemned one of the Whitlocks to the stake as a witch. Chaney portrays Morgan Whitlock, head of the family of witches & warlocks. To make matters even more difficult, Amy Whitlock falls in love with young Bill Lanier. When the Whitlock cemetery is dug up to make room for a construction project, the original Whitlock witch, Vanessa, returns and begins killing off the Laniers. Finally, Amy sacrifices herself to see that her accursed family is destroyed by fire.

THE WITCH HOUSE and **THE WITCHES ATTACK** were Mexican films of 1964 & 1965, respectively. The same company was also responsible for **THE WITCH'S MIRROR** in 1961.

THE DAY THE EARTH FROZE may sound like science fiction but this Russian picture ('64) was a supernatural tale in which a witch seized the sun with her powers of black magic.

broom at the top

WEIRD WOMAN was the first filmization of Fritz Leiber's novel, *Confuse Wife*. Brought to the screen by Universal in 1944, its story follows:

Prof. Norman Reed (*Lon Chaney Jr.*) marries a girl from the tropics, Paula (Anne Gwynne), and returns to his American college only to be faced by his former sweetheart, Ilona Carr (Evelyn Ankers), who still wants Norman for herself. Taking advantage of Paula's superstitious beliefs, she attempts to discredit Norman and in doing so causes the deaths of a professor & a student. Norman ultimately suspects Ilona of the evilness at the college and lays a trap for her, which leads to Ilona accidentally hanging herself.

BURN, WITCH, BURN was the second film to be based on Leiber's book. Made in 1962, it more-



Which is worse, THE WITCH'S CURSE or the witch's death?

HERE'S WHAT CAN HAPPEN WHEN YOU GO TO THE DEVIL!



or-less followed the same pattern. Tansy Taylor, wife of college Prop. Norman Taylor, is a practicing witch. When Norman discovers his wife's superstitious & magic, he makes her discard & burn them all, thereby leaving the Taylors unprotected. Unknown to either of them, the wife of a fellow instructor, Flora Carr, is also a witch who seeks to destroy the couple in order to further her own husband's career. She perishes at last thru her own black magic when a huge stone gargyle falls on her.

Mexico gave us *CRY OF THE BEWITCHED* in 1957, featuring a beautiful temptress. *THE SORCERESS* was a French film of the year previous. *THE UNDEAD* in 1957 told of a psychologist who journeyed back in time to meet a medieval witch, but also the Devil himself who claims the young doctor for Hell. *BEWITCHED* (1945) was about a girl with a split personality.

A WITCH WITHOUT A BROOM was described as a very sexy film. It starred Jeffrey Hunter as an American professor of Spanish history, drawn into the past by a lovely 16th Century witch. He demands that she return him to the present but her spells misfire constantly and they journey thru stone age times, Roman times and even into

the year 2100! Finally Hunter awakens in a hospital bed. Evidently, all was just an hallucination or was it? For his nurse is none other than *the witch!*

Would you rather marry an angel or a witch? Nelson Eddy chose the first in *I MARRIED AN ANGEL*, while Fredric March (of *JEKYLL/HYDE* fame) did the second in 1942's *I MARRIED A WITCH*. The witch was Veronica Lake who was released from a 300-year-old hiding place.

And Your Editor says his Publisher probably won't believe this but once upon a time there was a picture called *WAJAN, SON OF A WITCH!*

warlocks & chains

One of the best terror flicks ever to come from Hammer studios was *THE DEVIL'S BRIDE*, based on Dennis Wheatley's famed novel, "The Devil Rides Out". Christopher Lee played the Duc de Richelieu, a French nobleman of the early 20th Century who sort of doubled in the role of "White Warlock" to combat the evil of "Black Warlock" Mocata (Chas. Gray). During the course of the film, Mocata conjures up various





It's always Trick or Treat time on VOODOO ISLAND.

demons, one in the form of a *huge spider*, before Lee is able to send him riding off with his unholy master into Hell.

HORROR HOTEL (1960) found Lee on the other side of the coin, as a warlock disguising himself as a college professor. A young girl, desiring to do research on witchcraft, is sent to a small Massachusetts village by Lee. There she is sacrificed to Satan in a dark rite. Cunning Chris meets his end when the shadow of a huge cross causes him to burst into flames. (See *FM* for coverage of this film.)

Boris Karloff played the leader of a devil cult in **THE BLACK CAT** (Universal, 1934) until Lugosi (playing the hero) skinned him alive and blew his fortress home to smithereens!

Karloff was also the son of a witch in AIP's **THE TERROR** (1964).

Lugosi was a "necromancer"—a sort of warlock—in **WHITE ZOMBIE** (1932), making living slaves from undead mortals whom he used to work his sugar mill. He was finally shoved off a cliff in the last reel. In **VOODOO MAN** (1944) he attempted to restore his wife to normalcy with the aid of fellow villains George Zucco & John Carradine but failed miserably.

EYE OF THE DEVIL had David Niven & wife Deborah Kerr running into a devil cult in modern day France. Niven was forced to sacrifice his life so that the village could continue in prosperity. Adapted from the book "Day of the Arrow", this film introduced the ill-fated Sharon Tate.

Voodooism & witchcraft crept into both **THE 7TH VICTIM** (1942), which detailed devil worship in New York's Greenwich Village, and in **I WALKED WITH A ZOMBIE** (1943), in which the wife of a Haitian plantation owner was under the power of local voodooism. Karloff experienced this himself in his 1956 **VOODOO ISLAND**.

black sabbaths on black sunday

BLACK SABBATH & BLACK SUNDAY were two great horror films from Italy. **BLACK SUNDAY**, released in 1960 in the U.S. and only just recently screened in England under the title **REVENGE OF THE VAMPIRE**, starred Barbara Steele as a vampire/witch burned at the stake in the 17th Century. Before she dies she curses her descendants and vows to return. She keeps her promise two centuries later when an unwitting physician releases her from her undead sleep. Masquerading as her twin descendant Katia (also Barbara Steele), she & her resurrected lover begin their revenge. In the exciting climax, she is once again burned, this time for good.

BLACK SABBATH (1964) was a 3-part film containing different tales. One of these concerned a young woman who had stolen the ring from the finger of a dead witch. In an exceptionally chilling scene, the woman is menaced by the risen corpse of the hag, returned to claim her talisman.

Barbara Steele also starred in **AN ANGEL FOR SATAN**, Italy, 1966. Towards the end of the last century a statue of a woman is retrieved from a lake where it has lain for 200 years. Count Salvoni asks a young sculptor to restore the statue, which bears a striking resemblance to his niece, Harriet (Barbara), who has just arrived at the villa for a holiday. Harriet & the



Janet Blair has a flair for playing with fire in **BURN, WITCH, BURN**.

A still from one of the rare ones: finish for **THE WITCH** from Finland?





sculptor soon fall in love but, unknown to the young man, she is subject to a mysterious power which causes her to change into an Angel of Death. After several villagers die, the townspeople come to suspect her of being a witch. Harriet's lover discovers that it is the Count who is hypnotizing his niece and the girl herself is innocent of the charges.

SHE-BEAST (Italian, 1965), also with *Barbara Steele*, is a tale of witchcraft set in modern-day Transylvania. Barbara & her husband stop at a local village on their honeymoon and learn that 200 years earlier a bestial witch, Vardella, had been captured & drowned by the frightened peasants. The next day the young couple are involved in a car accident and altho her husband is saved it is not Miss Steele's body that is fished out of the lake into which the car had plunged, it is *the witch!* The husband summons the aid of the last of the Von Helsings (!), famed for their dealings with vampires, to destroy the monster. Eventually, the witch is killed and Barbara returned to her loving husband. But the closing scene hints that the taint of witchcraft still lingers in her.

witchcraft for children

SNOW WHITE & THE 7 DWARFS, with its

horrible witch, first reached the screen in 1916 but it took the Walt Disney animated color production to make it a true cinematic gem.

The Mexicans did **TOM THUMB & LITTLE RED RIDINGHOOD**, among several other childrens films featuring witches. In this one, the witch was the leader of various *monsters* all out to kill the children.

THE WIZARD OF OZ (1939), the film that skyrocketed Judy Garland to fame, also gave us the best standard type witch ever, who literally *melted* to death at the end when Judy dumped a bucket of water on her.

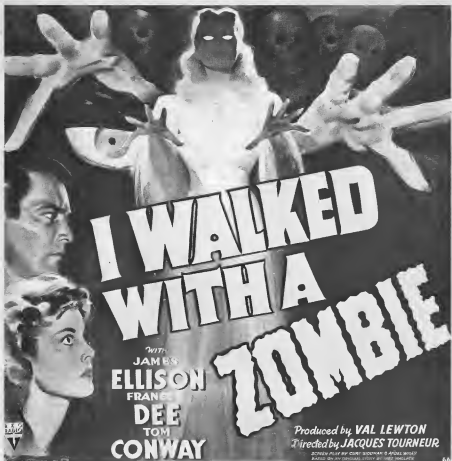
An evil witch also figured prominently in Disney's animated **SLEEPING BEAUTY**.

whither witchkind?

Recently, the surge in interest in ritual magic & the black arts has caused a renewed attention to movies on the subject. **THE MAGUS** a first-class example of mystic mystery & esoteric terror.

AIP's **CONQUEROR WORM** starred *Vincent Price* as a witch-hunter who found & tortured suspected witches for profit.

One of the biggest hits of the past year was **ROSEMARY'S BABY**, a scalp-prickler by Roman



On opposite page Allison Hayes prays to dark forces in **THE DISEMBODIED**. (And you know what happened to her: she became the amazing **50 FOOT WOMAN!**)

Polanski about witchcraft in present day New York. The chilling tale starred Mia Farrow as a young woman who fears that a devil cult is after her unborn son, when it is actually the Devil's child that she is carrying.

Joan Fontaine encountered witchcraft in **THE DEVIL'S OWN** (1966).

John Lodge played Luther the Berserk, a warlock, in **THE WITCHMAKER**.

And a fascinating film even coupled witchcraft with science fiction! It was **FIVE MILLION YEARS TO EARTH**, the most recent of the Hammer Quatermass series (remember **THE CREEPING UNKNOWN** and **ENEMY FROM SPACE?**), fusing witchcraft into the space age by suggesting that a spacecraft from Mars, land-

ing on earth eons ago, carrying demon-like aliens, was the actual cause for man's belief in demons & devils. In the last reel, the very Devil himself, a *whitish horned creature a hundred feet high*, appears. It is a *gigantic Martian monster!* The film was excellent both in story & special effects.

What lies ahead for demons & witches?

As long as men fear the dark, tales will be told of the evil things that seek his soul.

And as long as there are movies, filmmonster fans need never worry: witches & warlocks, demons & devils will always be up there on the screen.

On the screen? Let's hope they stay there! Don't stay too long in the theater.

Your broom is double-parked.

GIRLS AND GHOULS GALLERY



SCREAM-OF-THE-CROP MAIDEN-&-MONSTER MOMENTS TO DISMEMBER!

Portrait #4

H

oly Moley, THE MOLE PEOPLE are loose again!

And that's bad news for pretty Cynthia Patrick, who thought she'd seen the last of their unlovely kissers back in 1956 when Universal Studios discovered a prehistoric race surviving deep inside a mountain peak in a little explored area of Asia.

A prehistoric race?

For Cynthia it was a *prehysteria* race, a run for her life from monsters dwelling beneath the surface.

Subterranean terrors!

And weird wintry-skinned albinos—the Sumerians!

Make-up wizard Bud Westmore created the creatures' creepy hands & faces and for this he won the coveted Academy A-Wart, and that ain't tapioca!

As for the big bad moleman, you probably heard about him again the other day on TV.

Up to his snout old tricks.

What else?

Molesting the peace!





1963 YEARBOOK



1964 YEARBOOK



1965 YEARBOOK



1966 YEARBOOK



1967 YEARBOOK



1968 YEARBOOK



1969 YEARBOOK



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MONSTER MAKE-UP BOOK



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DENS OF



Glenn Strange as the Monster carries Karloff down the steps to doom at the end of *HOUSE OF FRANKENSTEIN* (Universal, 1944).



where monsters dwell...

Elaborate sets were designed for such famous fantasy films as *DRACULA*, *SON OF FRANKENSTEIN*, *WHITE ZOMBIE*, *THE BLACK CAT* and *LOST HORIZON*.

This then is a tribute to the terrorific sets & scenes which have played such a vital role in the history of horror movies for so many years. Perhaps the best way to describe them all would be the following quote from John Milton's epic poem, *PARADISE LOST*:

"... Rocks, caves, lakes, fens, hogs, dens and shades of death."

On these pages you will see again the brilliant & breathtaking sets created expressly & expertly for creature features since the birth of the ghouls!



The Count arrives at cobwebby Carfax Abbey in London. (From DRACULA, Universal, 1931.)



A rarely seen scene of the dungeon near Dr. Frankenstein's laboratory. (From **FRANKENSTEIN**, Universal, 1931.)

dungeons of mingo

The magnificent palace of Ming the Merciless in the Universal **FLASH GORDON** series was truly spectacular. The great throne room with its huge pillars of marble & the intricately carved gargoyles which decorated the palace were unforgettable sights. The castle of King Vultan was breathtaking. Floating in the sky, the city of the flying men of Mongo was a spectacular sight to see. Vultan's throne room and the other huge halls & passageways of the airborne castle were expertly designed & constructed.

The dungeons & catacombs beneath Ming's palace created precisely the weird & fantastic atmosphere which was necessary for a film of this type. In stark contrast with the brilliantly constructed & illuminated throne room, the dark & dreary atmosphere created in those sets was an excellent job of set construction.

Films of recent vintage have not been lacking in spectacle & grandeur. Hammer's *Castle Dracula* in **HORROR OF DRACULA** was a realistic & magnificent piece of work. Baron Meinster's *Castle in BRIDES OF DRACULA* was also superb. Hammer's remake of *THE MUMMY* (1959) featured many glorious scenes of ancient Egypt during the flashback sequence. These sets were extremely realistic and were based on pictures & other ancient records unearthed by archeologists. Pains-taking care was devoted to these sets to insure accuracy with regard to historic details.

No article on sets used in fantasy films would be complete without spotlighting the German silent classic **METROPOLIS** (population, 60 million). The spectacular futuristic city, the Yoshiwara pleasure dome, the gigantic factories, the subterranean dwellings of the workers, the huge clock & countless other marvelous sets & scenes rank among the best ever created for film. They represent an incredible amount of labor by artists dedicated to making the finest in films. And as a reward for their labors these men have earned eternal fame. As long as there are imagi-movie

fans in the Universe, this classic will be remembered with reverence & respect.

eerie query

Where would the Phantom have been without the Opera?

Where would Quasimodo have lived without Notre Dame?

Where would the Creature have crept without the Black Lagoon?

Where indeed would all of the monsters & their masters have carried on their devilish endeavors were it not for the eerie settings, such as graveyards, moors, haunted castles & other deadly dwellings in which they could romp and wreak havoc on the innocent populace? The answer is simply nowhere!

Fortunately for all fiend fans, the Phantom did have the Paris Opera House to haunt . . . Quasimodo did have the Bell tower of Notre Dame

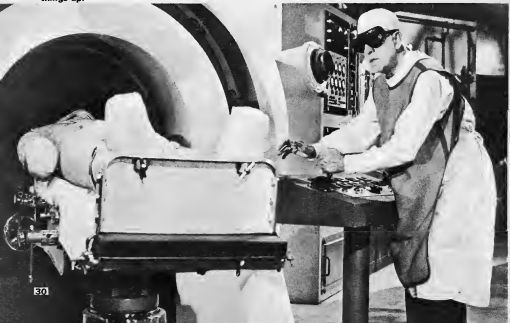
Den of a Poe man in MURDERS IN THE RUE MORGUE (Universal).





Lugosi's dying room, another of the spectacular sets designed for DRACULA. (Universal, 1931.)

Boris Kerloff, master of the den of iniquity, puts a freshly prepared cedever on display to liven things up.





Somabody opened his big mouth and **THE PHANTOM OF THE OPERA** popped out. (Universal, 1925.)

phantom set

Ghouls & ghosts gad about in graveyards and Monsters menace men & maidens in moors only because of the brilliant sets created on monster movie lots and often on location in actual cemeteries & haunted castles. The Paris Opera House, created for the original 1925 version of **THE PHANTOM OF THE OPERA**, was used in the Claude Rains' remake in 1943 and stands to this day! Speaking of the Phantom, in the great chase scene at the end of the Chaney classic a glimpse of the original Notre Dame Cathedral created for the 1923 version of **THE HUNCHBACK OF NOTRE DAME** can be seen.

graveyard of ghosts

Frankenstein's tower laboratory, built in 1931, was seen in **FRANKENSTEIN** and 4 years later in **BRIDE OF FRANKENSTEIN**. Stock footage of the burning mill as well as lab scenes originally used in **FRANKENSTEIN** were seen in at least 5 other monster melodramas! The burning lab scene with Lon Chaney Jr. as the Monster was seen in **GHOST OF FRANKENSTEIN** and **HOUSE OF DRACULA** so that, technically speaking, Lon Chaney was seen as Frankenstein's Monster 3 times (he subbed for Strange in scenes in **A&C MEET FRANKENSTEIN**), equalling the record set by Karloff and tied by Strange for appearances as the Monster!

The grand old Universal Graveyard was featured in **FRANKENSTEIN**, **BRIDE OF FRANKENSTEIN**, **GHOST OF FRANKENSTEIN**, **THE MAD GHOUL**, **THE WOLFMAN**, **FRANKENSTEIN MEETS THE WOLFMAN** and probably a dozen other fiend flicks.

END

Count Dracula carries the late Helan Chandler into the ruins of Carfax Abbey in this scene from **DRACULA**. (Universal, 1931.)





DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

AWARD WINNING FILMAKER

TOPTANA

More & more film-onster fans around the world are discovering the fascinating hobby of amateur filmmaking. Not content to just watch horror movies on their theater screens, these creative young people are going out and producing their own flicks and showing them to neighborhood kids.

One such fan is **MIKE NATALE**. Born & raised in Philadelphia, Mike is currently working with a film company in New York City.

Mike's first film was made around Christmas of 1965. He never titled it, and it simply consisted of a small gray creature eating away at Mike's forearm. Ugh.

He followed this with **THE MONSTER WHO ATE CHARLIE**, an experimental film on the order of the early fantasy films made by Georges Melies.

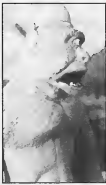
His next epic was called **THE TIME MACHINE** and concerned a man who traveled back in time to the Ice Age, where he met a giant woolly Mammoth. Than he went even further back, finally being gobbled up by a ferocious Tyrannosaurus Rex!

The most recent completed project of the talented young filmmaker is

REVENGE OF THE BUG.

The story is about a boy who steps on and kills a roach and later dreams that a giant roach is trying to do the same to him! **REVENGE OF THE BUG** won 3d Prize in Kodak's Teenage Movie Contest, has been shown at film festivals in South Africa & Tokyo and was telecast on NBC's "Experiment in Television."

Mike is currently working on a film that will utilize Harryhausen-like techniques of rear-projection. We wish him all the luck in the world.



One of the many monsters that haunt the films of **MIKE NATALE**.

In issue #64 of **FAMOUS MONSTERS** we published the readers' choices for the 10 Best Horror Films of All Time. Here it is again:

1. FRANKENSTEIN
2. KING KONG
3. THE MUMMY (Karloff)
4. DRACULA
5. THE WOLFMAN
6. BRIDE OF FRANKENSTEIN
7. PHANTOM OF THE OPERA (Chaney)
8. THE HUNCHBACK OF NOTRE DAME (Chaney)
9. HORROR OF DRACULA
10. SON OF FRANKENSTEIN

Since this list was announced, hundreds of new votes have come in. Among those to vote this time around were **SCOTT KLAVER**, Great Neck, N. Y.; **JOHN MARTIN**, San Diego, Calif.; **KAY URBAN**, Wadsworth Ohio; **BILL SCHRUM**, York, Pa.; **ANDREW SCOTOWSKI**, Dix Hills, N. Y.; **DAVID & RITA STERNBERG**, Huntington, Long Island; **MARK MYLER**, Bishop, Tex.; **DELILAH MORROW**, Old Bethpage, N. Y.

Here is the new **1M-HO-TOP-TEN** voted in by you the readers:

1. DRACULA

2. FRANKENSTEIN
3. KING KONG
4. THE WOLFMAN
5. BRIDE OF FRANKENSTEIN
6. HORROR OF DRACULA
7. THE MUMMY (Karloff)
8. PHANTOM OF THE OPERA (Chaney)
9. THE INVISIBLE MAN
10. WHITE ZOMBIE

Send your votes to: **THE GRAVEYARD EXAMINER**
Top Ten Dept.
P.O. Box 5987
Grand Central Station
N.Y., N.Y. 10017

HAPPINESS IS . . .

HAPPINESS is *Boris Karloff's* lip . . . **HAPPINESS** is *Bela Lugosi's* eyes . . . **HAPPINESS** is an agitated *Peter Lorre* . . . **HAPPINESS** is *Christopher Lee's* glare . . . **HAPPINESS** is *Lon Chaney's* make-up . . . **HAPPINESS** is an invisible *Claude Rains* . . . **HAPPINESS** is *Vincent Price's* mustache . . . **HAPPINESS** is *Lon Chaney Jr.'s* mummy . . . **HAPPINESS** is *Lionel Atwill's* wooden arm in **SON OF FRANKENSTEIN** . . . **HAPPINESS** is *Bela Lugosi's* accent . . . **HAPPINESS** is **FAMOUS MONSTERS!**—George & Jean Kyrie.

WHAT PRICE LORRE?



The later PETER LORRE and the great VINCENT PRICE face to face. From the talented pen of WILLIAM BLACK.

THIS ISSUE'S STRANGE CREATURES



BOB FERENCE



RICHARD ALLEN



LUCY WHITE



MARC BEESON



CORNELL DIVINITY JR.



ALLEN WRIGHT

Lugosi & Karloff clash again in the shadow of

THE BLACK CAT

Chapter 1 THE MYSTERIOUS STRANGER

Their passport showed them to be Mr. and Mrs. Alison of New York City, USA. It also described Peter Alison as being 5'11" tall, light-brown hair, gray eyes, author by occupation, born 1908.

There was likewise a brief description of Joan Alison but neither the description nor her accompanying photo did justice to her winsome beauty.

Peter Alison: David Manners.
Joan: Jacqueline Wells.

We first meet the Alisons as Dr. Verdegast first met them—in a reserved compartment on the train from Budapest to the northeastern districts of Hungary. Already they had toured many thousands of miles since leaving New York. Already they had seen much that was novel and thrilling, and now they were hoot on spending a few days amidst the glorious scenery of the Czechoslovakian frontier.

The train had just left Budapest when a conductor pulled open the door of the Alisons' compartment. He looked harassed and dismayed, and being aware of their nationality, he spoke to them in English.

"Excuse me, sir—excuse me, madam—but a grave mistake has occurred. I know that you have-book' this compartment for your two selves but through some' mis-understanding a seat in it has

"Excuse me, sir—excuse me, madam been disposed of to a gentleman traveling alone. It is mos' regrettable—"

At that moment a tall man appeared in the doorway behind the conductor. He was lean and gaunt, with a strange, pallid face that might have seemed expressionless but for the eyes, which were dark and singularly piercing. There was something about him that struck the Alison's as being uncanny, though neither of them could have explained why. Nor did his manner actually bear out that expression, for when he spoke his tone was extremely courteous.



BELA & BORIS HEAD FOR BLACK CAT- ASTRO- PHE

Vitus Verdegast - BELA LUGOSI

"Do please forgive this intrusion," he said in almost faultless English. "I am afraid the conductor is making a great deal too much of this affair and there is no need for you to put yourselves out. I can make myself quite comfortable in the corridor."

Alison glanced at his young wife. He would have preferred to be alone with her but it would have been the height of selfishness to let the stranger accommodate himself in the passageway while there was a perfectly good seat unoccupied.

"If there were only another vacant place," the conductor was saying, "but the train is full—"

"Don't worry," Peter Alison interrupted, "we are only going as far as Vizhegrad and the gentleman is quite welcome to share this compartment if he wishes."

"That is very kind of you," the stranger said. "If you really do not mind—no? Thank you thank you."

He came into the compartment and



A sinister sidelook from BORIS.



A worried reaction from BELA.

sat down opposite the Alisons. The conductor retired and closed the door and the train rumbled onward through the deep blackness of the Hungarian countryside. The noise of the train's wheels filled the compartment, drowning out the sound of the driving rain that slashed against the windows. It was a foul, wild night.

Half an hour passed and no word was spoken. Peter Alison found himself stealing frequent glances at the stranger. In some odd way the man drew his attention—perhaps because he was so unusual a type and because he, Alison, as a novelist, was a student of human nature.

He wondered what the man did for a living. Maybe a scientist, or a scholar—a professor at some university, perhaps. Queer sort of fellow. His face was like a mask, except for those dark, living eyes. There was a certain look stamped upon his features, as if indelibly, and all at once the young American realized that the look might have come from some intense, prolonged suffering. It was hard to say. In repose, the face was so still and immobile—except for those eyes.

One other thing Alison noticed. The stranger kept studying Joan.

It was a heavy suitcase on the luggage rack above Joan's head that finally caused the silence to be broken. It had not been placed on the rack too securely and the motion of the train gradually dislodged it until it was on the verge of falling on the girl. Alison and the stranger happened to see it toppling and with one accord jumped up to thrust it back onto the rack.

The suddenness with which they sprang to their feet startled Joan and her husband looked down at her apologetically.

"The suitcase almost dropped on you, dear," he explained. "I'm sorry if we frightened you."

"It is better to be frightened than hurt," observed the stranger. He smiled at Joan and has face transformed by that smile. It became kindly, and oddly pleasing.

Peter turned towards him. Perhaps the man had meant nothing by staring at Joan, after all.

"My name is Alison," Peter said; "Peter Alison. This is my wife."

The stranger bowed.

"I am Doctor Verdegast." And then, after a pause: "I believe you remarked that you were going to Vizhegrad?"

"Yes, and from there to Goemboes by bus."

"Goemboes is very beautiful," the other murmured. "I am going very near there myself. I go to visit—" He hesitated, and his lips seemed to tighten. "I go to visit—an old friend."

He sat down again and so did Peter Alison. In a little while he saw Verdegast studying Joan again and once more he felt resentful of the man's interest in her.

Verdegast suddenly caught Alison's glance and noted the glint in his eyes.

"I beg your pardon, my friend," he said slowly, "but 18 years ago I went

MASTER of MYSTERY



KARLOFF appears in his ceremonial robes before his followers. Will LUGOSI follow him to doom?



Heroine horrified by aftermath of fight in the dungeon.

to war—the Great War—leaving behind me my wife. Your own wife—she reminds me very much of her."

The bitterness and the sadness in his voice made Alison ashamed of having glared at him so threateningly. There was another spell of silence and then the mysterious stranger went on speaking.

"Have you ever heard of Kurgaal? It was a Russian military prison in Siberia. Even after the war had finished the man in it were not released for many years—that is, those of them who survived the horrors of its dark dungeons. They were forgotten amid the throes of the Russian revolution and the resulting unrest. No order for their release came through for a long time—a long time."

He paused... and on resuming, it was as if he had forgotten the presence of his listeners.

"Many men went to Kurgaal," he breathed, "and few have returned. But I—have returned. After 15 years I—have returned!"

He gazed into space, and to the Alison's glitter in his eyes seemed all at once to become dangerous, vengeful, tainted with a streak of madness. The young couple looked at each other uneasily.

Meanwhile, the train thundered on through the wild darkness of the storm-lashed, wind-swept night.

Chapter 2 "THE GREATEST GRAVEYARD IN THE WORLD"

It was raining as hard as ever when the train arrived at Vizhegrad and the Alison's were glad to gain the shelter of a bus bound for Goemboes.

The vehicle was a single-decker and, apart from the driver, the young couple were its only occupants at first. But just as the man at the wheel was starting up the engine, Dr. Verdegast appeared.

"Will you drop me off at Ft. Marmaros?" he asked the driver.

The man at the wheel nodded and Verdegast took a seat in the bus. He was followed by a gigantic Hungarian, whom he addressed as Thamal (*Harry Cording*); and who turned out to be his manservant, who had travelled on the train with his master's luggage.

The bus jugged onward and it was obvious from its motion that the road was pretty rough. The passengers were bumped about with some violence and Thamal sat with one great hand planted on his master's luggage to prevent the cases from being scattered all over the floor. He uttered an occasional grunt of displeasure and it was the only sort of sound the Alison's ever heard him make, though they never actually discovered whether or not he was a mute.

The bus driver began to talk. "All

of this country was one of the greatest battlefields of the war. Tens of thousands of men died here."

Dr. Verdegast pursed his lips but made no comment.

"You see the ravine on the left-hand side of the road?" the driver continued.

The Alison's peered through the windows of the vehicle and were able to make out a gully that flanked the highway.

"That ravine was piled 12 deep with dead and wounded men," the driver observed. "A stream runs through the middle of it and they say it was red—a river of blood. In a little while we shall be skirting the foot of a hill. It was the site of Ft. Marmaros. Yes, where you wish to alight, sir." This to Verdegast. "The house of Engineer Poelzig now stands there. He built his home on the very foundations of the fort."

The driver sighed, and: "Marmaros!" he added. "The greatest graveyard in the world..."

The words were scarcely spoken when disaster overtook the Goemboes bus. The driver had diverted his attention from the road and it was not until too late that he saw a section of it had collapsed—doughtless owing to the heavy rains. In short, a landslide had occurred since his last trip along this wartime route and several thousand tons of earth had slumped into the



BORIS watches **BELA** display best manners with **David Manners**.

ravine.

The driver tried to jam on his brakes but he was on the landslide before he could bring the vehicle to a standstill. A horrified cry escaped him as the bus lurched down the steep bank of the gully. It overturned, slid to the foot of the slope. To the sound of the storm was added a series of heavy crashes, accompanied by the grinding of metal, the splintering of glass and wood—and human voices shrieking in panic, pain and terror...

Chapter 3 **HOUSE OF DOOM**

The bus came to rest near the edge of the brook that ran through the ravine. It finished up on its side, two of its wheels turning slowly, the rain beating down on the wreckage. Pumes ascended and evaporated into the wet darkness. Fortunately the gasoline did not catch fire or no one would have emerged from the vehicle alive.

Presently a figure clambered into view. It was the figure of the giant Thamal and he was followed by Verdegast. Then Peter Alison appeared, the limp form of Joan clutched in his arms.

Panting with agitation as well as exertion, the young American struggled out of the bus, laid his wife on the soaking ground and knelt beside her. Verdegast climbed back into the

vehicle to see how the driver had fared and discovered him lying with a broken neck dead. He rejoined Alison and Thamal, who were both bending over Joan and trying to revive her. "The driver has been killed."

"Poor devil!" Peter groaned. Verdegast, you're a doctor. Tell me—is my wife badly hurt? I can't rouse her!"

Peter's voice trembled with emotion but after a brief examination Verdegast was able to put him more at his ease.

"She's alive and, so far as I can tell at present, her injuries don't seem to be severe. But we must get her out of here."

"Who is this Engineer Poelzig, or whatever he's called?" Peter asked. "The person the driver mentioned—the man who built his house on the site of Ft. Marmaros. Is he the friend you were going to visit? In any case, we could go to him."

Verdegast nodded, and shortly afterwards they were making their way from the gully, Thamal carrying Joan in his mighty arms. Peter and the doctor laden with the baggage. In this fashion they at last reached the house of Poelzig, approaching it through thickets of shrubbery planted since the war.

The house was of a peculiar design, large and ultra-modern, elaborately angular, and the lights that shone from its windows were of a cold, hard quality. To Peter Alison, even in his

distracted frame of mind, there was something chilling and inhospitable about the very look of the place, something unaccountably forbidding.

Arriving at the front door, Dr. Verdegast rang a bell, and in a minute or two the summons was answered by a manservant in a dressinggown, a sallow individual with thin features and a mop of thick black hair.

"Is Herr Poelzig in?" Verdegast inquired.

"Herr Poelzig has retired," was the answer. "I am Andreas Sandomir, the Majordomo (Egon Brecher) of his household. Is there anything I can do for you?"

"Awaken Herr Poelzig and tell him Dr. Verdegast is here. Wait, you had better take us first to a room where I can dress this lady's injuries."

Sandomir shot a glance at the crumpled figure of Joan, who was still unconscious in the arms of Thamal.

"We have had a bad accident," Dr. Verdegast continued. "A man was killed. After you have aroused your master, perhaps you will be good enough to telephone the authorities at Vizhegrad and let them know what has happened. Tell them that the station has to Goemboes jumped the road near here and the driver met his death."

The Majordomo drew back hesitantly and permitted the travelers to enter. Then he conducted them through the



DECISIONS! DECISIONS! should she

strange house.

They climbed a staircase and were shown to a room off a spacious corridor. There was a square, low bed amidst the furniture in this room and Joan was placed on it, after which Verdegast turned to Sandomir again.

"Take my manservant with you," he said. "Find quarters for him. We shall be compelled to stay here overnight and I am quite sure Herr Poelzig will not object."

The last words were spoken in an almost menacing tone but Peter Alison did not notice it for he was bent anxiously over his beautiful young wife and at the moment had thoughts only for her.

Verdegast joined him as Sandomir and Thamel made their way from the room and presently the doctor was examining Joan's bruises more fully. Then he picked up a small first-aid kit that had formed part of his luggage and began treating the girl's injuries, which proved to be slight. He eventually

turned and spoke to Alison reassuringly.

"There is no need to worry," he said. "She has been knocked unconscious and has suffered one or two cuts and bruises but I am certain that after a good night's rest she will be quite alright—and, by giving her an injection, I have made sure she will sleep well."

Chapter 4 THE SATANIST

As Verdegast finished talking the door opened slowly and, glancing round, Verdegast and Peter Alison saw a tall man cross the threshold, a man who gave an impression of slyness, his eyes strangely compelling as if all the strength of his character were focused there in a subtle contradiction of his otherwise shifty manner.

Peter Alison had originally sensed a certain uncanniness about Verdegast when he first met the doctor on the train. He experienced that same feeling

on setting eyes on this man—but it was much more acute. At the same time he realized that, although Verdegast had claimed to be visiting an old friend, there was no friendliness in the glance which now passed between these two men—only a chilling, latent hostility.

"It has been a long time . . . Hjalmar Poelzig," said Verdegast with a queer intake of his breath. "The years have been kind to you. You have not changed a great deal."

HJALMAR POELZIG: BORIS KARLOFF:

Poelzig made no response. His eyes shifted to the prone figure of Joan and seemed to dwell on her lovely face as she lay there unconscious.

"An accident on the road below," Verdegast explained briefly. "We are all fortunate to be alive. Mr. and Mrs. Alison were going to Goemboes. I took the liberty of bringing them here, as



listen to BORIS or to—BELA?

Mrs. Alison was slightly injured."

"Of course," said Poelzig and, though the phrase was meant to express hospitality, there was no such sentiment in the tone of his voice.

"I have given Mrs. Alison an injection," Verdegast continued. "She should be perfectly alright in the morning."

He move towards Poelzig and, passing him, went out into the corridor. After another glance at Joan, Poelzig turned and indicated a sitting-room across the way.

Poelzig and Verdegast entered the room. Poelzig seemed to understand that the doctor had something to say to him which was best said in private. Peter Alison had remained with Joan and, once in the sitting-room, the two Hungarians were alone.

Chapter 5

"YOU ARE MAD!"

"Fifteen years ago you sold Marmaros to the Russians," Verdegast said,

thickly. "You scuttled away in the night and left the rest of us to die. Poelzig, you have a talent for effrontery as well as architecture. You chose this place to build your house—a masterpiece of modern construction built upon the scene of past destruction. The betrayer of ten thousand men returns to the spot where he committed his crime!"

He laughed bitterly and then, with a change of countenance, drew nearer to his host. The latter's face was expressionless.

"Those of the garrison who died were fortunate," Verdegast ground out. "I was taken to Kurgaal—Kurgaal, where the soul is killed...slowly. Fifteen years I've rotted, and now we're face to face again. Where is my wife? And where is my daughter?"

"What do you mean?"

"Don't try to bluff, Poelzig. I know what happened—I know now that you always wanted my wife. After Marmaros, you told her that I had been

killed. You induced her to go to America with you. I found out that much when I eventually came home from Kurgaal and I traced you to the States—then to South America—then to Spain—and at last to here. Where is she, Poelzig?"

"Vitus Verdegast, you are mad!"

"Mad, eh? I ought to be! But I am sane enough to know something of the truth. What have you done with my wife?"

The doctor's voice had risen, and he was advancing with upraised hands as if to wrest an answer from Poelzig by sheer force. But before he could lay hold of the man, he saw Peter Alison emerge from the room in which Joan was sleeping.

Verdegast controlled himself and stepped back. Observing the two men across the corridor, the young American walked towards them hesitantly.

"I—I hope I'm not intruding," he said as he joined them in the sitting-room.



"We'll climb a scareway to the scars."

"Not at all," Poelzig murmured.

There was a momentary silence, then Alison spoke again.

"You have a very interesting house, Herr Poelzig," he remarked in an attempt to make conversation. "It has an atmosphere—an atmosphere all its own—"

"An atmosphere hard to describe, eh?" put in Verdegast with a dark glance at their host. "It may well be an atmosphere of—death. This place, remember, was built on the foundations of that same Ft. Marmaros which our unfortunate friend, the bus driver, described so vividly. Herr Poelzig commanded Marmaros during the war. He held the rank of Engineer. It was a high rank—I don't think there is one equivalent in your American Army.

"As for the house being interesting in itself," he added, "well, that is not surprising. Herr Poelzig is one of this country's greatest architects."

Poelzig bowed.

"And Dr. Verdegast, Mr. Alison, was one of its greatest surgeons before the war," he remarked.

"I'm afraid I can lay claim to any exceptional distinction," Peter said with a smile. "But I'm one of America's most prolific writers of unimportant books. I am a writer of mystery stories and thrillers. Er—Herr Poelzig, I want to thank you for your hospitality, and if you can really put us up here—"

"Of course," his host interrupted gravely. "It is no trouble at all. Let me show you your rooms. And Verdegast, you had better come, too. I will show you yours at the same time." He led them to a couple of rooms which were next door to each other, then bade them goodnight.

Alone in his room, Peter Alison prepared to retire but before he could take off his clothes, Verdegast called to him through a communicating door.

"I say, Alison, my room adjoins your wife's. If you would like to be near her, you had better occupy mine—yes?"

The mystery writer thanked him warmly and they changed rooms. A minute or two later Alison, in bed, heard a door open—not the communicating door this time, but one that faced the corridor.

A tall, gaunt figure crossed the threshold and came slowly towards Peter Alison's bedside. Peter sat up, a cold sweat of alarm breaking out on his forehead as a hissing voice fraught with menace said:

"And now, Vitus, we have something to settle, we two!"

Chapter 6 THE CATACOMBS

In the gloom, of course, Poelzig imagined he was addressing the doctor. Peter realized this, and Poelzig discovered his mistake immediately afterwards, for the communicating door in the far wall had not been closed and suddenly it was pulled wide on its hinges, the light from the next room falling on the faces of the young author and the ex-commandant of Ft. Marmaros.

Poelzig started and swung round. In the doorway between the two rooms stood Verdegast, a grim smile playing around his mouth.

"You were speaking to me, Hjalmar?" Poelzig muttered some apology to Peter Alison and then walked across to join Verdegast in the adjacent room. The door closed behind the two of them

and, alone again, Peter mopped his brow.

"I wish I'd gone to Niagara Falls for my honeymoon," he groaned.

In the next room, Verdegast took up his former conversation with Poelzig as though it had never been interrupted.

"Where is my wife?" he repeated.

Poelzig looked at him in silence for a long moment, then nodded slowly.

"Very well, Vitus," he muttered, "I shall take you to her."

He turned and made his way from the room and Verdegast followed eagerly but warily. They walked the length of the corridor and at the end of it Poelzig stopped before a massive door of steel which he unfastened by twisting the dial of a curious lock.

The door moved silently on well-oiled hinges. It was like the door of a strong-room but here was no vault stuffed with notes and coins. Instead, Verdegast found himself at the head of an iron staircase which led down, deep down.

Poelzig thumbed a switch and several flights of the deep staircase became illuminated by lights that were dim and subdued when compared with those in the upper rooms of the house.

"This was the entrance to the guns, Vitus," said Poelzig, after they had been descending for 30 seconds or more. "Perhaps you do not recognize it? You know, I can still sense imminent death here, and death there still is. You remember how the fort was undermined so that it could be blown up during a retreat? Well, it is just as much undermined today as it ever was."

They reached the foot of the stairs and passed into a vault-like chamber on the wall of which was a solid switch-board.

A game of chess—or a game of death?





Supremely self-confident, LUGOSI & KARLOFF answer all questions.

"You haven't forgotten that," Poelzig remarked. "It is the switchboard operating the buried mines. Throw that red switch and within a few minutes the foundations of Marmaros, my house, my servants—all of us—would be dynamited into eternity."

He walked on and entered another room.

"This is the old turret-room for the long-range guns," he said. "The guns of Ft. Marmaros are all gone but the turrets are still here."

Verdegast looked about him. It was cold and bleak down here, a realm of stone and steel, with powerful beams and buttresses.

Chapter 7 "THE LIVING DEAD"

"My wife, Poelzig! Why don't you take me to her?" Verdegast demanded. For answer, the "Monster" of Marmaros stepped over to the wall and his hand touched a hidden spring. Instantly a panel slid aside to reveal a niche in the stonework, a niche which had been covered by Poelzig with plate glass.

Behind that transparent sheet stood a kind of sarcophagus in an upright position; and within the coffin was the body of... the doctor's wife. She was richly gowned in a strange, medieval costume, and as young as when he had last seen her 18 long years ago!

If only those silent lips could have

spoken—if only those sightless eyes could have turned towards him with the look of tenderness which he had once known in them. But she was dead, dead—and, beautiful as she was, there was something horrifying in seeing her like this, embalmed within these grim walls!

"You see, Vitus, I have cared for her tenderly and well," came the low, deliberate voice of Poelzig. "She died a few years after the war—of pneumonia. She was never very strong, you know. Is she not beautiful? I wanted to keep her beauty for all time. I loved her, too, Vitus..."

"And the child?" questioned Verdegast, shaking with emotion. "Karen?"

"Dead!"

"Lies! All lies!", shouted Vitus, tears in his eyes. "You killed them, as I'm about to kill you!"

The Doctor backed up, pulling a gun from his robe pocket. Suddenly, a black cat appeared, casting its shadow on the glass charts behind the Doctor. Verdegast, a victim of one of the most common phobias—an all-consuming fear of cats—threw his hands up across his face and fell backward into the glass chart, Poelzig calmly went over and picked up the gun from where it had fallen. Verdegast pulled himself out of the smashed glass, his will totally broken.

"Come, Vitus. Are we men or children?" began the ex-master of Mar-

maros as the two started back up the spiral staircase. "You say your soul was killed. And what of me? Did we not both die here in Marmaros 15 years ago? Are we not both... the living dead?"

Slowly, they made their way back upstairs.

After Verdegast was safely deposited in his room, Poelzig returned to his own and inadvertently awakened his sleeping wife.

"What is it, Hjalmar" she asked sleepily.

"Nothing, Karen. Only an accident on the road below."

It was Verdegast's daughter, Karen (Lucille Lund)!

She returned to sleep as Poelzig picked up a book and began to read. The chapter was titled "The Rites of Lucifer". It began:

In the night in the dark of the moon, the high priest assembles his followers.

Chapter 8 CHESS GAME OF DEATH

The following morning, Verdegast went to Joan's room to see how she was feeling but her thoughts were only of Peter. Poelzig soon joined them but Verdegast quickly spirited him out into the corridor.

"Poelzig," said the doctor threateningly, "you are interested in that girl?"

"Interested?" he echoed. "Well, yes—spiritually."

"Don't lie!" Verdegast breathed. "There was nothing spiritual in your eyes when you looked at her just now. You plan to keep her here!"

"Yes, Vitus, I do. But not for long. Tonight is the dark of the moon. You would not understand, but we shall gather and—perhaps you'd better join us. The ceremony may interest you."

Verdegast realized that he was talking to a madman; high priest of some dark, Satanic cult which had grown from the ruins of this war-shattered land.

"I intend to let the girl go!" he said, challengingly.

"Do you dare play chess for her?"

"Yes. Provided that if I win, they are free to go."

"You won't win, Vitus," Replied Poelzig in a menacing tone.

The game began.

Chapter 9

"EVEN THE PHONE IS DEAD"

Meanwhile, Peter had spoken to Joan and they both decided to leave as soon as possible. There was something about the house and this man Poelzig that made them uneasy.

He left Joan's room and found his host and the mysterious Dr. Verdegast engaged in a game of chess.

"Herr Poelzig," Peter began, "you have been very kind but Mrs. Alison and I wish to go on to Goembos. If you have a car, would it be too much to ask you to . . ."

His host checked him. "I am sorry, my friend, but my car is out of commission."

"Then perhaps I could use the phone?" said Peter with suspicion in his voice.

"That is impossible, too," came the deliberate reply. "The phone is dead. We were unable to communicate with the police last night about the accident. Yes, Verdegast," he added meaningfully, turning to the doctor, "even the phone is dead."

Peter whirled angrily and ran up the stairs to Joan's room.

"Come on," he called, "we're getting out of here. Fast!"

Chapter 10

CHECKMATE

Downstairs, the fateful chessgame came to an end.

"Checkmate, Vitus!" gloated Poelzig. "You lose!"

Peter and Joan Alison's attempt to leave was thwarted by the Majordomo and three male servants. A blow sent Peter hurtling to the floor. Joan recoiled, then screamed out and rushed to her fallen husband. She was seized by one of the servants and overpowered. Then, in sheer terror, she fainted.

"Take her to her room. This evening, let the maids dress her in ceremonial raiment. It will be the first time for many moons that there has been a sacrifice. Sandomir, take Herr Alison below and keep watch over him."

Chapter 11

THE DEVIL CULT

No violence had been directed against Dr. Verdegast but he knew that Poelzig



BELA contemplates the future . . . and finds it dark.

Together thru Eternity: KARLOFF and THE BLACK CAT.







BELA puts down his fist!

and the servants were constantly watching him. Then evening descended and, with the coming of darkness, people began to arrive at the strange house built on the foundations of Ft. Marmaros. Queer, silent people.

From listening to snatches of their conversation he was able to piece together a fair idea of what was to take place—and he was filled with a feeling of horror.

His immediate concern was to seek out Joan and his chance came when Poelzig and his servants were engaged in making final arrangements for the ceremony at which the head of this evil house was to officiate. Verdegast slipped away and, stealing upstairs, gained entrance to Joan Alison's room.

The door had been locked from the outside but the key was still in its socket and, turning it, he crossed the threshold. Next instant he was face to face with Peter Alison's wife.

The girl was dressed in a gown of medieval mode. Her features were white and strained and she had been weeping. As she saw Verdegast a low cry escaped her.

"You brought us here!" she panted. "He is your friend—that man Poelzig—"

He closed the door swiftly and motioned her to be quiet.

"Poelzig was never my friend," he denied. "It is true that I brought you here but I had no choice, owing to the accident. This was the only habitation for miles around."

He paused, and his eyes seemed to smoulder.

"Besides," he said, "I had no idea, then, that Poelzig was a mad beast. I came for a reckoning but I did not know what he had become. Listen, he is the leader of a vile cult. There are people in the hall below—they are worshippers of the devil and Poelzig is their master!"

His voice shook. He was laboring under the stress of some great emotion.

"How long this cult has been in existence I cannot say. But human sacrifice is one of its rituals. Deep below this house I have seen my wife—lifeless and embalmed. Somewhere in those same underground regions is the body of my daughter, Karen. Poelzig has told me that they died naturally but I know otherwise now. They were victims of his fiendish cult! Oh, if only my hands were 'round his throat!"

Joan drew back, amazed and terrified by Verdegast's ghastly revelation.

"You wonder why I did not try to kill him when I found out?" he went on. "It was because of you and your husband. First I am going to see that you get away. Then—then I shall deal with Poelzig."

Joan Alison's hand raised to her throat.

"Human sacrifice!" She choked over the words. "You mean that I—"

"Yes, that is the fate he plans for you. What he intends to do to your husband and Thamel and myself I do not know. Keep us here as prisoners, perhaps—until the next dark of the moon when one of us will go the way of his other victims. Yes, that's it—he means to sacrifice us one by one! And tonight it will be you unless we can get you away!"

Again a cry escaped her and she swayed as if on the verge of fainting once more. Stepping forward quickly, he caught hold of her by the arms and cursed himself for a fool. He should not have painted so vivid a picture of the danger she was in. He had frightened her almost out of her wits.

"Be brave, child," he said. "It is your only chance. There used to be a way out of Ft. Marmaros by the turret-rooms. If the passage still exists, we can make our escape by it."

With those words, he left.

Chapter 12 DAUGHTER OF HORROR

But no sooner had the outside door closed than an inner one opened, revealing Karen Poelzig on the other side.

"Who are you?" Joan asked.

"Karen."

"Karen Verdegast?"

"Yes."

"I know your father," Joan ventured.

"Impossible. My father died in prison. I was very young."

"Your father isn't dead. He's in this very house!"

Just then there was a burst of air and noise as Poelzig stormed into the room. Snatching Karen by the arm he dragged her into the adjoining room. Through the door, Joan could hear Karen scream.

"No, No, Hjalmar. . . . Please!"

Joan buried her face in her hands as one last, long horrible shriek penetrated the night air.

Chapter 13 THE BLACK MASS

When Poelzig returned, he called to his servants to carry Joan down to the ceremonial altar. She struggled valiantly but was helpless to prevent them from placing her on the altar.

The high priest was about to perform the sacrifice when, for no apparent reason, one of the devil worshippers in the congregation screamed with terror at some unknown thing. The members of the evil cult, including Poelzig, rushed forward to attend her. Verdegast and Thamel, who had hidden themselves behind a curtain, took advantage of the diversion and spirited Joan down the spiral stairs to the cellar.

At the foot of the stairway they spotted Sandomir, leaning against the wall. At the sight of the three fugitives a hoarse cry broke from his lips and with a quick movement he whipped out



Actually, it was the cat that was acting—he was afraid of BELA!

an automatic. Thamal charged down at him, brushing past Verdegast and Joan.

There was a blast of flame and a report that seemed to arouse a thousand echoes. Mortally wounded, the giant manservant blundered onward, using his fist as he might have used a hammer. Sandomir dropped to the floor.

Verdegast stared down for a moment at his loyal servant, then he and Joan proceeded into the next room. Lying on a table was the body of Karen Verdegast. The doctor let out a cry of agony as he gazed at his daughter's inert figure.

Chapter 14 THE EMBALMING RACK

"Suddenly, Poelzig entered the room. Verdegast screamed again as he charged at the Engineer and the two locked together in deadly combat.

In the other room, with an effort that only he could have made, Thamal lurched to his feet. Blood pulsing from his mouth, he staggered into the room in which his master and the maniacal Poelzig were fighting and bashed his fist against the back of the high priest's skull. The two men fell together, Thamal lay dead. Poelzig was pinned under his huge weight.

Verdegast rose slowly to his feet and, as he stood over the two figures on the floor, he realized that his moment of revenge had come. First he locked the door and threw down the key. Then he dragged Poelzig out from under his servant and tied him to an embalming rack. The Engineer awakened as Verdegast was ripping the skin from his body.

"Do you know what I'm going to do now? Did you ever see an animal skinned alive, Hjalmar?" His ancient enemy pierced him with a gaze like a pinned butterfly. He gloated with grim satisfaction. "That's what I'm going to do. Rip the skin from your body.

Slowly. Bit by bit!"

Joan, trapped in the room, watched through horrified eyes as Verdegast took a scalpel and began to strip the skin from Poelzig's pale cheek. The gruesome spectacle was too much for her and, as she turned her face away, she spotted the key to the locked door wedged under the body of Thamal. She rushed to try to retrieve it but her frail strength was not equal to the task of moving the giant corpse.

"Let me help you," Verdegast volunteered, momentarily interrupting revenge and walking to her side.

As they both tried to obtain the key, Peter, who had escaped from the room in which he had been held, arrived at the great door. He peered through the barred window and saw what appeared to be Verdegast and Joan struggling together. Think the worst, he aimed at the Doctor the gun he had managed to find, and pulled the trigger.

Chapter 15 THE FATAL SWITCH

"He wanted to help us!" Joan shouted in horror as Verdegast clasped his side and gasped with pain.

Wrenching the key free, Joan unlocked the door.

"You poor fool," murmured the wounded doctor. "I only tried to help you. Now go! Please! Go!"

Peter and Joan fled through the underground escape tunnel of Marmaros, the fort of madness, mayhem, murder and the macabre. With a queer smile on his face, Verdegast moved toward the switchboard.

"It's the red switch, isn't it, Hjalmar? The red switch ignites the dynamite. Five minutes—and Marmaros—and you and I—your whole rotten cult—will be no more..."

His voice and strength were failing. He reached for the fatal lever and drew

it down, then leaned weakly against the wall. A shrill buzz of electricity issued from the instrument beside which he stood and Verdegast smiled hollowly across at the wild-eyed Poelzig.

Out on the road, below the haunted Hill of Marmaros, Peter Alison and Joan ran through the night in the direction of Vizhegrad. Suddenly, while they were running, a deep rumbling erupted behind them, swelling into the ear splitting roar of an explosion.

Concussion followed concussion. The earth trembled beneath the young couple's feet as they came to an abrupt halt. The countryside on every hand was lit up by a flint, quivering glare that even illuminated the ravine into which the station hus had plunged the previous fatal night.

Peter and Joan, hands joined, looked back. The house of horror was obliterated by great tongues of flame and, when darkness finally closed down over the scene once more, the eyes of the honeymooners remained fire-dazzled for some time to come. Then at last they were able to see more or less clearly again.

The fortress of Hjalmar Poelzig was gone. Gone with it the ghosts of tortured men, the corpse of Thamal, the embalmed body of Verdegast's wife, the living body of Verdegast's daughter, the vengeance-sated soul of Vitus Verdegast, the acolytes and servants of the evil priest of Satan... and the disharmonic Hjalmar Poelzig himself.

The very contour of the hill had changed: now it was a fresh scar, cauterized by flame; a great smouldering pockmark; a ragged hell-hole, as devoid of life as a crater on the moon.

And 9 other lives were gone, for with the breaking of the dawn, Peter and Joan knew that even THE BLACK CAT had met its END.



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Q Is it true that CHRISTOPHER LEE is scheduled to appear in a film adaptation of RAY BRADBURY's spooky novel, "Something Wicked This Way Comes"?—KAM NOLAN, Atlanta, Ga.

A Things are still up in the air about this project, Kam. Both Mr. Bradbury & Mr. Lee are fully in favor, but so far a producer hasn't been found. However, Bradbury (pictured below) tells me that there's strong motion picture interest in his horror story, "The Small Assassin".



Q Can you tell me the name of the horror film that was filmed in the process known as "Emergo"?—LAIRRY SANOS, San Diego, Calif.

A "Emergo" was among the first of William Castle's famous "gimmicks" and was used for his HOUSE ON HAUNTED HILL, starring VINCENT PRICE. The process itself was simple. At one point in the movie, Mr. Price manipulates a mechanical skeleton. At that same moment, a skeleton mounted in the theater flew over the audience by means of invisible wires. The result was very effective.



Q Which horror actor holds the record for portraying vampires? My guess would be CHRISTOPHER LEE. After all, Mr. Lee starred in HORROR OF ORACULA, ORACULA—PRINCE OF DARKNESS, ORACULA HAS RISEN FROM THE GRAVE, UNCLE WAS A VAMPIRE, and several other films about the Undead. Am I right?—MARSHA LINN, Bayside, N.Y.

A Although Mr. Lee has certainly made quite a few appearances as a vampire, the record is held by Mexican actor GERMAN ROBLES (picture in next column) who has played a vampire in at least 8 movies. Four of these were the "Nostradamus" series, in which he was assisted by a hunchbacked servant.



Q Could you please run a photo of one of my favorite actors, MICHAEL GOUGH? He has been in countless horror films (HORROR OF ORACULA, HORRORS OF THE BLACK MUSEUM, OR, TERROR'S HOUSE OF HORRORS, just to name a few) and has been pretty much ignored.—BILL KAISER, Chicago, Ill.

A Your wish is my command, Bill. And I agree with you!



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MR. SARDONICUS (Ronald Lewis/Columbia/1961) hides his sordonic smile of death behind his mask. Would you ask to look behind it, Pam Burns, Barry Sholin, Lee Widener, Dennis C. Smith, Ardie Chester Utt, Bill Gebenini & WJPolchinski Jr.?



The Creature from the **ANGRY RED PLANET** (Ib Melchior/American International/1960) is here to make you cower, *Ricky Williams, Ira Rawnec, Alan Wasserman, Urbin Verbiest, Jim Nash and Peter, George & Alex Githis.*



Beware the breath of **THE GIANT BEHEMOTH** (Allied Artists/1959), *David Kelley, Jas. Karnik, Michael A. Buckley, Paul Burat, Randy Palmer, Tammy Valdez & Ted Richardson.*

YOU AXED FOR IT!

It'll be a bloody sham if you meet this mon on the PLANET OF THE VAMPIRES, Raymond Santoleri, Larry Purselley, Bob Jenks, Jason Hurst, Jos. Conciatori & Rodney Zeigler.



Meet Edgar Allan Poe's MASTER OF HORROR (U.S. Films/1965), Ciro J. Iordoli, Douglas Moco, John Desroches, Drake Letcher, Philip Simkowitz, GMHudson, Edw. Larp & Leo Contorno.



THE SHADOW OF THE BAT strikes oil the way from Mexico for Antonio Helu, Lupe Saldano, Lupe Amodor, Marcial Souto, Walter Jaimes & Luis Gasca.



We bet you wouldn't mind spending a **NIGHT OF TERROR** with **BELA LUGOSI** (even if you had to go clear back to 1933 to do it). Pam Burns, Charline Chompion, Mark McGee, Wendy Frankfort, Frankie Larkin, Alessandro Gardoni, Horry Wilson, Edythe DeVinney, Dick Sheffield, Vampirella, Don Reed, Steve Towsley & Martin Byhaver.





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FRANKENSTEIN CONQUERS THE WORLD (in Colorscope, with the late Nick Adams/American International/1966) for Tokumi & Sochiko Shibano, Sylvio Hirohoro Boum, Walter Y. Yoshimuro, Tetsu Yano, Carol Thurston, Hon Ehrford, Sojinn Longgon & Wu Monchu (son of Fu Monchu).



Above, we hope *BEAUTY & THE BEAST* (Mark Damon/United Artists/1962) is a feast for sore eyes for Gerry Woles, Tom Santori, Larry Melhuter, John Sacks, Mary & Martin Morgan, Billy Byhower & Gordon Goodworthy. (Below), a superscientific device from the *GIANT OF METROPOLIS* does its thing for Stella Dorvis, Gregory K. Patch, Ken Pritchett, Ken Tockett, Loren Wholen, Peasley M. Franks, Forest DeHoven & KTKearns.



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CHAPTER 1—The Electrical Brain

The Batmen (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), are on the trail of an enemy sabotage ring, when Bruce's girl friend, Linda (Shirley Patterson), asks the pair to help her free her uncle, Monte Warner (Max Gleason), from the clutches of the ring. The Batmen learn that the ring plans to steal the city's radio supply from the city hospital, and hurriedly them to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batmen are forced to the roof, and straggled by the rule of blow pushed on him, is finally sent reeling over the ledge into space!

CHAPTER 2—The Bat Cave

The Batmen lands unhurt on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batmen's hideout, the Bat Cave, the gangster reveals that a Dr. Doko (Dr. Cavall Nash) directs the ring from the House of the Open Door. Disguised, the Batmen and Robin visit the Open Door, and discover Linda is a prisoner there. Hoping upon ever electric cables suspended between buildings, the Batmen and Robin climb to the room where she is imprisoned and overcome a number of the enemies. Then carrying the unconscious Linda, the Batmen slowly makes his way back over the cables. One of the gangsters breaks away and reaches the roof and against the cables. Sparks and flames engulf the pair. Suddenly the Batmen enters his lair and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batmen leaps from the roof as it plunges over the cliff. As he lands, an assassin from Washington awaits him. He is to protect the new Lookwood airplane motor. Two of the Lookwood men are abducted by Doko and transformed into zombies. Just before a hot fight, the Batmen, alone himself in the plane. No sooner is he hidden, than the new zombies enter the plane dressed

in pilots' clothes. Following Doko's radio directions, the zombies take the plane into the air. Suddenly the doctor sees the Batmen in his television screen and orders the zombies to attack. Out of control, the plane attacks streets and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The zombies are killed in the crash-up, but the first man miraculously escapes injury. Back in New, Colton (Charles Middleton), an old friend of Linda's uncle, is searching for her. He has discovered a radio man, Doko learns of Colton's mine and attempts to lure him to an old weather, in order to force him to reveal the mine's location. The Batmen learns of Doko's ruse, and takes Colton's place at the rendezvous. He and Robin attack the gangster and a battle royal follows. In the melee, an audiotape is tipped over, and a stream of acid hits an exposed high-tension wire. There is a blinding flash. Doko and twelve fall, leaving the Batmen!

CHAPTER 5—Executioner Strikes

Robin raises the trap-door and pulls his pal to safety. Linda, now a zombie, writes a note to the Batmen telling him to meet her at an isolated building. Though suspecting a trap, the Batmen goes there. Doko's men overpower him and push him into a crate. The crate is then tossed into a cone of darkness. The Batmen, who was down on the beach, sending them into reeling retreat!

CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batmen's rescue. He knocks out one of the gangsters and finds his fighting friend. The pair rush into Doko's inner sanctum, and after a terrific battle, overpower Doko and his men. The Batmen sends the doctor to return Linda and her uncle from their zombie state to normalcy. After doing this, Doko, makes a break for freedom, and is accidentally plunged into the millipede pit. As the police arrive to take the gang into custody, the Batmen and Robin disappear—their work for the present, is done!

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MYSTERY PHOTO

NUMBER
44



SOS! SOS! SAVE OUR SANITY-- WHO IS HE???

Yes, once again, for a rare accasian, the experts admit they're baffled.

Alan White, active member of the Count Dracula Society, found the fata during a recent trip to England and gave it to Dan Glut, who's doing the book "The Frankenstein Legend" and new adventures of Frankenstein for a Spanish publisher, and Dan was puzzled.

Dan had a print of it made and donated it to FM so that we could share the genuine mystery with our readers.

Farry Ackerman agrees with Dan that it looks more like a Frankenstein make-up than anything else—but from what? A British television or stageplay?

Somewhere out there an FM reader has got to know! Is it YOU?

ANSWER TO MYSTERY PHOTO NO. 43



Lasttime the secret message—AX WHOSE UFO—unravelled itself to reveal HOUSE OF WAX. The horror actor who, out of consideration for faint-hearts in the audience, turned his face away from the camera, was of course VINCENT PRICE.

Those who guessed right on the previous OLD DARK HOUSE oddster included MIKE MCCOY, PHILIP SCHILLIA, FREDDIE HALPERN, RICHARD M. SCHENHOLTZ, FRED J. DELLO STRITTO and ROBERT CAFONE—who requested a tougher test. We aim to tease!

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LETTER FROM A FRYE BABY

I really enjoy reading your magazine. I especially love the filmbooks. I don't, however, care too much for "things" from outer space & "creatures" from black lagoons.

I would like to see an issue with a feature article on one of my favorite, Dwight Frye.

I think you should give more support to the great supporting actors of monstrosity.

KATHLEEN DeBOLD
Brooklyn, N.Y.

• There's only so much room in each issue, Kathleen, and I'm aFRYEd that some of the fine supporting players sometimes get crowded out. But we'll try to feature more on these great character actors in the future.—Ed.

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KURT VINSON

A MUSICAL LETTER

I am writing to sing the praises of your fabulous magazine. It is second to none. The pictures are excellent & rare, the info is forever fascinating and there is hardly a pun these days (I said "hardly")

One thing that bothers me is why so many plots of the great Edgar Allan Poe stories have been so badly mangled on the screen. I recently saw THE OBLONG BOX and it had barely a thing to do with Poe's classic tale. The acting by Price & Lee was great but it is a shame that such excellent writing should be so badly distorted.

KAY URBAN
Chicago, Ill.

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GORDON REID

PRaise for POE'S PRINCE

To me, Vincent Price is one of the greatest horror actors of all time. The way he plays his parts in Edgar Allan Poe's tales, it is almost as if Poe had written the part just for him. Oh, what I would give to meet Poe's Prince in person!

WANTED! More Readers Like



JOHN HAND

We do not see enough of Price in the pages of FAMOUS MONSTERS.

I hope that, one day soon, you'll be able to interview Mr. Price for FM's readers. Perhaps he could tell us a little more about how he learns to understand exactly what Poe wanted his characters to act like.

BOB SIMONS
Stineboro, Pa.

• Price has certainly gone up . . . in popularity, that is. We agree with you, Bob.—Ed.

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